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The Pursuit of Pleasure: An Intersection between Aristotle's Poetics and Sixteenth Century Renaissance Music

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In his 1963 volume of *Our Debt to Greece and Rome,* titled *Poetics of Aristotle, It's Meaning and Influence,* twentieth century scholar Lane Cooper writes: "Probably no Greek book save the New Testament has been so often printed as the *Poetics"*.[1] Cooper's assertion is not made lightly. Born in 384 B.C.E in a now extinct colony of Greece, called Stagirus, Aristotle moved to Athens at seventeen following the death of his father, Nichomachus. It was in this "intellectual center of the world" that Aristotle would spend over twenty years studying under renown Greek philosophers such as Plato, (whose theory of Forms he is famous for rejecting) and quickly work his way up the academic ladder, proving to be one of the most influential philosophical figures history has ever seen.[2] "He bestrode antiquity like an intellectual colossus" writes Jonathan Barnes in his book *Aristotle: A Very Short Introduction.* "No man before him had contributed so much to learning. No man after him might aspire to rival his achievements."

Throughout his lifetime, Aristotle wrote numerous works that have since been the subjects of continual cross-cultural examination and debate. These works span wide fields of study, from philosophy, science and logic; to mathematics, ethics and agriculture; a small but popular number of which include *Metaphysics, Ethics, Politics,* and *Rhetoric;* each of which have proven to be vastly influential in their own right.[3] Yet, as an echo to Cooper's previous statement, Dr. Alfred Gudeman said that "the success or popularity of no other work of small compass can be compared with the influence which the Poetics exercised for centuries upon the literature of Europe."[4] Consequentially, Aristotle's *Poetics* is unparalleled as one of the most translated texts on the "intellectual history of the West" to present day.[5] Its influence has touched countless practices throughout history, ranging from Late Antiquity to philosophy of the mind to political theory. Yet far beyond the work's political, dramatic and philosophical influences, the components of *Poetics* as defined by Aristotle, lived on to acutely shape the style of sixteenth century Renaissance and operatic music.[6] Just as poetry is a vehicle for inspiring the natural

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[1] **Cooper, Lane. *The Poetics of Aristotle, Its Meaning and Influence*. New York: Cooper Square Publishers, 1963, 101**

[2] **Bentley, Jerry H., and Herbert F. Ziegler. "The Formation of Classical Societies 500 B.C.E to 500 C.E." In *Traditions & Encounters: A Global Perspective on the past*, 252. Boston: McGraw Hill, 2000.**

[3] **Barnes, Jonathan. *Aristotle*. Oxford: Oxford University Press, 1982. 1, 11, 29, 30, 34, 57, 123-130, 131-135.**

[4] **Mitchell, B.W. "The Classical Club of Philadelphia." *The Classical Weekly* 20, no. 9 (1920): 71.**

[5] **Barnes, *Aristotle*, 11, 29, 30, 34, 57, 123-130, 131-135.**

[6] The majority of music created during the sixteenth century - defined as "Renaissance music" - was highly stylized and thus distinct from the musical composition of past centuries, particularly in Europe. While still polyphonic - meaning multiple different parts singing simultaneously - Renaissance music was shifting to become more tonal than modal, and composers were incorporating the humanistic ideals of the time period to set a more gentle and

pleasure that humans experience after exploring their own emotions, as analyzed by Aristotle,[7] sixteenth century music acted as a humanistic avenue of imitation aimed towards reviving the ethical power of the ancient past.[8]

The volume of *Poetics* itself - as translated for Penguin Classics by Professor of Greek Language and Literature, Malcolm Heath - is broken into twenty-six chapters that categorize Aristotle's work into the most prominent definitions of what he deems successful poetry. A common misconception, as pointed out by Forest Hansen in his article *A Broadway View of Aristotle's "Poetics",* is that this particular work is merely a guide on "how to write plays." "It is definitely *not* that," writes Hansen; "the aim...is obviously analysis and understanding, not creation."[7] This intention is supported by Aristotle himself in the opening lines of the text:

> My design is to treat of Poetry in general, and of its several species; to inquire what is the proper effect of each - what construction of a fable, or plan, is essential to a good poem - of what, and how many, parts each species consists; with whatever else belongs to the same subject.[9]

Among these components, the contrast between 'epic poetry,[10] tragedy and comedy', as well as the basic concepts of 'plot and diction' can be most solidly extracted from *Poetics*; along with its overarching themes regarding: (a) one's use of language as a whole, and (b) how, in a poetic sense - if appropriately executed - such use of language can stimulate natural and pleasurable

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smoothly textured sound. Sixteenth century Europe also saw the birth of "secular music" - non-religious love songs, subject to abrupt changes in mood - which was designed to enhance the emotional evocation of the audience. Thus, because of its distinctive style, Renaissance compositions can be easily recognized today in a vain separate from other types of music throughout history, as the time period is often classified as the re-birth of human creativity. **Haar, James, and Paul E. Corneilson. *The Science and Art of Renaissance Music*. Princeton, N.J.: Princeton University Press, 1998.**

[7] **Heath, Malcolm. *Poetics*. London: Penguin Books, (1996): viii - xi, xxxv - 48**

[8] **Hansen, Forest. "A Broadway View of Aristotle's "Poetics"" *Journal of Aesthetic Education* 3, no. 1 (1969): 85-91.**

[9] **Hansen, "A Broadway View of Aristotle's "Poetics", 85-91.**

[10] Aristotle defines "epic poetry" as an imitation verse that is unrestricted in time and narrative "with a unified action, whole and complete...so that (like a living organism) the unified whole can effect its characteristic pleasure" (Heath 38). The dactylic hexameters of sixteenth century music, which were modeled after Aristotle's meter analysis in *Poetics* of the Iliad, Odyssey and Aeneid, are said to be "suitable for epic, didactic and bucolic poetry" (492 Hyatte). Hyatte writes: "In sixteenth-century as well as in classical poetry, the elegiac distich was not reserved for lofty subjects; it was used for erotic, elegiac, philosophical and idyllic themes, epigrams, indeed, for almost any subject" (493), thus touching on the overarching humanistic tone of union between Renaissance music and ancient poetry. **Hyatte, Reginald. "Meter and Rhythm in Jean-Antoine De Baïf's Étrénes De Poézie Fransoęze and the Vers Meśures à L'antique of Other Poets in the Late Sixteenth Century."*Bibliothèque D'Humanisme Et Renaissance* 43, no. 3 (1981): 497-508.**

emotions from the audience.[11] Aristotle asserts that such possible stimulation sets poetry apart from historical and other forms of writing, additionally granting the poet a special "license" which allows him or her to access and utilize the "mediums of imitation: rhythm, language and melody".[12] Plainly, the broader concept at hand (as seen through Aristotle's categorization of "Poetry as a Species of Imitation") connects to his belief that the very act of imitation as an art form evokes natural human pleasure concerning emotions. He writes, "Imitation comes naturally to human beings from childhood...in learning their earliest lessons through imitation; so does the universal pleasure in imitations."

Throughout *Poetics*, many of Aristotle's defined components are interlaced, which adds to the complexity of the text and is responsible, in part, for the slew of debate amongst scholars over the centuries regarding his specific intentions. One such example of interlacing components of poetry can be examined through the intersection of tragedy and plot. Aristotle breaks 'tragedy' into six component parts: plot, character, diction, reasoning, spectacle, and lyric poetry (11). He further defines 'plot' to be "the soul of tragedy" (12), which in turn must have a solid beginning, middle and end to be considered "whole", in addition to the necessity of "every drama alike" to have: spectacle, character, plot, diction, song and reasoning (11).

Aristotle declares 'song' to be "the most important of the sources of pleasure" (13), which - as will be explored later - is the origin purpose for the intersection of poetry and music as was created in the sixteenth century.[13] Though music is not the central focus of Aristotle's *Poetics*, it does appear in various areas of the text and has thus held influence over future compositions.[14] Perhaps the most prominent example of this can be seen in relation to Aristotle's concept of 'katharsis'.

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[11] Aristotle often characterized such emotions in three parts of the plot: reversal, recognition, and suffering, asserting that once all three are experienced, audience members will experience a cathartic wave of pleasure. Humanistic renaissance musicians attempted to emulate this through "expressive music". In his article **"The Aims of Baif's 'Academie de Poesie et de Musique'",** D. P. Walker writes: "They did not wish to improve or modify ordinary verse and music, but to substitute for them a new art, new both in its style and in its effect on the listener" (93).

[12] A sixteenth century musical term (trope) called *imitatio* - which united poetic and musical forms of imitation - was believed to hold a pedagogical value similar to Aristotle's belief, and thus spread throughout the sixteenth century humanist community as proof of music's power to pacify and please much like Aristotle's theory of katharsis. **Van Orden, Kate. "Imitation and "La Musique Des Anciens." Le Roy & Ballard's 1572 Mellange De Chansons." *Revue De Musicologie* 80, no. 1 (1994): 3, 5-37.**

[13] **Walker, D. P. "The Aims of Baïf's "Académie De Poésie Et De Musique"" *Journal of Renaissance and Baroque Music* 1, no. 2 (1946): 91-100.**

[14] Composers such as Lassus, Josquin, Mouton, Richafort, Gascongne, Jaquet, Maillard, Gombert, Arcadelt, and Goudimel, Willaert, Wilder and Le Jeune were all influenced by the intersection of music and ancient poetry.

Firstly, katharis is only briefly mentioned in *Poetics*, and is revisited at more length in *Politics;* however, the discussion is incomplete. Those studying Aristotle's work have concluded that the full description was lost along with the second volume of *Poetics.* Nevertheless, what is known regarding Aristotle's theory of katharsis has been the subject of much debate for centuries, stemming from the Renaissance period as depicted in Kathy Eden's book *Poetic and Legal Fiction in the Aristotelian Tradition.*[15] Such debate, as identified by Eden, "centers on two questions: first, does a purgation of certain emotions in the soul of the spectator entail their complete eradication or only some degree of mitigation or refinement; and, second, are the emotions purged specifically fear and pity or emotions *like* these, such as anger, lust, and so on" (153). Aristotle's own definition is at odds with that of his mentor Plato's. "For Aristotle the crucial point is not, as it is with Plato, to suppress your emotions;" writes Heath in his introduction, "it is rather to feel the right degree of emotion in the right circumstances" (xxxix). As defined by Aristotle in the existing volume of *Poetics,* 'katharsis' is "effecting through pity and fear the purification [*katharsis*] of such emotions" (xxxvii).[16] This is where the contents of Aristotle's *Poetics* stray heavily into psychological theories that were later translated into renaissance music during the musical humanistic movement in the 1500's.[17]

The common misconception here is, as mentioned briefly above, that katharsis is equivalent to the purging of emotions, which tends towards a more Platonic view. However, from an Aristotelian point of view, "katharis does not purge the emotion, in the sense of getting rid of it; it gets rid of an emotional excess and thus leaves the emotion in a more balanced state, mitigating the tendency to feel it inappropriately" (xxxix - xl). Heath asks: 'Why should this be pleasurable?' Thinking in an Aristotelian mindset, the answer is simply that "any process that restores one to a natural or healthy state is pleasurable" (xl).[18]

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[15] **Eden, Kathy. *Poetic and Legal Fiction in the Aristotelian Tradition*. Princeton, N.J.: Princeton University Press, 1986, 153.**

[16] **Heath, *Poetics*, viii - xi, xxxv - 48.**

[17] "Humanists of the sixteenth century...worked to create the concept of a "Dark Ages" as they stressed the historical divide between themselves and the recent past, a divide created by the recovery of Greek and Latin texts" (11). **Van Orden, "Imitation and "La Musique Des Anciens." Le Roy & Ballard's 1572 Mellange De Chansons", 5-37.**

[18] As expressive music gained momentum in the sixteenth centuries, composers such as Ronsard and Le Roy translated Aristotle's poetic theory of 'katharsis' into their music. Van Orden writes that both artists "charge music with bringing a temporary peace and harmony to life...forging the paths by which it might stir the passions of the listener. Their content tended toward the epigrammatic expression of some sentiment of courtly love or its erotic reversal" (13, 21-22). Such a reversal is also a key component of Aristotle's *Poetics.* Similarly, the new rhythmic styles developed for the intersection of poetry and music in the sixteenth century introduced the composers' capability of accessing their audiences' wide range of moods through variants of meter, hexameter, vers mesure and

In his essay *Katharsis,* published in Princeton University Press's collection of *Essays on Aristotle's Poetics,* Jonathan Lear uses the example of a pre-existing mammalian condition also called 'katharsis' to argue his stance on the controversy described above. He writes, "...the preponderant use which Aristotle makes of the word 'katharsis' is as a term for menstrual discharge. As far as I know, no one in the extended debate about tragic katharsis has suggested the model of menstruation. But why not? Is it not more compelling to think of a natural process of discharge of the emotions than their purging?" (315).[19]

Similarly, in Amélie Oksenberg Rorty's essay *The Psychology of Aristotelian Tragedy,* a multidimensional definition of 'catharsis' is provided, and unearths additional background information on the controversy at hand than is available in Aristotle's *Poetics* alone. She writes:

> The classical notion of catharsis combines several ideas: it is a medical term, referring to a therapeutic cleansing or purgation; it is a religious term, referring to a purification achieved by the formal and ritualized, bounded expression of powerful and often dangerous emotions; it is a cognitive term, referring to an intellectual resolution or clarification that involves directing emotions to their appropriate intentional objects. All three forms of catharsis are meant, at their best, to conduce to the proper functioning of a well-balanced soul. (14-15)

It is this kind of harmony that naturally inspires comfort in humans who - through tragedy as defined by Aristotle - are subconsciously experiencing the pleasure wrought by "the sense of closure, the recognition of something that has been structured into a well-formed whole" (16) - as should be the case in any form of poetry following Aristotle's components - and is thus therapeutic.[20]

Amongst all debate and controversy surrounding Aristotle's 'katharsis', music is perhaps the most constant variable. In regards to the role that music plays to the kathartic process through

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more. **Hyatte,""Meter and Rhythm in Jean-Antoine De Baïf's Étrénes De Poézie Fransoęze and the Vers Meśurés àl'antique of Other Poets in the Late Sixteenth Century"", 487-508.**

[19]During the Renaissance period, humanist poets (such as Baif) and musicians held competitions that would be judged "according to its success in producing an ethical or emotional 'effect' on the audience"(96), thus attempting to emulate Aristotle's poetic component of katharsis. **Walker, "The Aims of Baïf's "Académie De Poésie Et De Musique"", 91-100.**

[20]The humanist movement during the Renaissance - particularly in France and Italy - created institutions that "contained everything necessary for the perfect education of a man's soul and body." Additionally, "The renaissance ideal of an education that should produce a man complete in every respect", caters to Aristotle's belief that a therapeutic pleasure is derived from witnessing a fully developed, whole piece. This pursuit of pleasure was carried on by humanist musicians of the sixteenth century who worked to resuscitate not only the poetic, but philosophical aspects of ancient Greek thought into their music. Only once this was achieved would their audiences experience the truest pleasure. **Walker, "The Aims of Baïf's "Académie De Poésie Et De Musique"", 91-100.**

poetry, Aristotle writes that vocal mediums of imitation (rhythm and melody) offer various uses - in addition to being avenues through which some of the greatest human pleasure and healing can be attained, which is inevitably one of the aims of poetry and art forms alike.[21] "For children, music has an educative function; for adults it has a role in relaxation and leisure; but it can also be used to bring about *katharsis"* writes Malcolm Heath in his Introduction to *Poetics*. "Aristotle observes that music which stimulates...frenzy can have a calming effect" on people in a state of higher emotional disorder, and thus; "the kathartic effect applies to someone watching a tragedy only to the extent that his or her emotional state is disordered" (xl).

Along these lines, in *Rethinking Aristotle's Poetics*, by Anoop Gupta, Aristotle's belief that music can "assist on the path to virtue" (63) is highlighted by Gupta. He writes, "…in the *Politics,* Aristotle advised that music has pedagogical value because it can help form character and is 'reckoned under all three' (which he, in *Politics*, described as (a) education, (b) purgation, and (c) intellectual enjoyment)…[M]ay [music] not also have some influence over the character and the soul?"[22]

It is this focus on "the various uses of music", in Aristotle's 'katharis' section of *Poetics,* that was perhaps one of the leading causes for the text's significant impact on - specifically - sixteenth century renaissance music. In 1570, the Académie de Poésie et de Musique (the Academy of Poetry and Music) was founded in France, as a product of collaboration between poet Jean-Antoine de Baïf (1532–1589) and musician Joachim Thibault de Courville (ca. 1535–1581). Under the patronage of King Charles IX, the school was built with the sole purpose of uniting "poetry and music as in ancient times",[23] and is now thought to be the "sole musical manifestation of humanism in France".[24] The founders' superficial intention in creating such an institution was to develop a vocal medium in which the fusion of poetry and music emulated ancient Greek poetic meter. On a deeper level, Baïf and Courville's ultimate goal was to "revive the ethical effects of ancient Greek music and thereby improve society", thus reflecting the ideals of "Renaissance humanism" paired with Greek ethos. As members of the Pleiade, a group of humanist poets whose "literary movement dominated the field of French lyric verse after

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[21] **Heath, *Poetics*, viii - xi, xxxv - 48.**
[22] **Gupta, Anoop. "Rethinking Aristotle's Poetics: The Pragmatic Aspect of Art and Knowledge." *Journal of Aesthetic Education* 44, no. 4 (2010): 60-80.**
[23] **Leduc, Alphonse. "Les Maitres Musiciens De La Renaissance Française." *Le Printemps*, 1603, 11-27.**
[24] **Van Orden, "Imitation and "La Musique Des Anciens", 5-37.**

1550",[25] Baif and Courville yearned to revive the ethical power of music.[26] Although the academy individually did not achieve such standards of widespread social improvement, various techniques of music composition - which became pivotal to the rhythm and melodies of the sixteenth century - were developed as a result of the newly fostered intersection of poetry and music. Such techniques both emulated various components of Aristotle's *Poetics* and transformed throughout history to further influence music composition through the eighteenth century and beyond. Below, a few choice humanistic musical techniques (which were developed through the intersection of ancient verse and renaissance lyric) are showcased:

- Vers / Musique mesuree[27]
- Isometric, Nonstrophic vs. Strophic verse forms[28]
    - Dactylic (heroic) hexameter[29]
    - Iambic trimeter and dimeter[30]
- Strophic forms
    - Sapphic and Alcaic strophes[31]

Another example of such a musical component is referred to as *vers mesurés à l'antique* (measured verses in ancient style), which - as also determined a component of Aristotle's *Poetics*[32] - is "substituting the ancient Greek and Latin quantities of long and short syllables for the modern stress accents. This newly developed synergy between musicians and poets of the time period led to the revitalization of French Renaissance poetry. The act of writing poems in

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[25] **Van Orden, "Imitation and "La Musique Des Anciens", 5-37.**

[26] Baif and Courville wished to "remettre en usage la musique selon sa perfection qui est de representer la parole en chant" and to reproduce "tant la facon de Poesie, que la maniere et reglement de la musique anciennement usitee par les Grecs et les Romains"(92). **Walker, "The Aims of Baïf's "Académie De Poésie Et De Musique"", 91-100.**

[27] Musique mesuree had a "considerable influence upon the development of rhythmic patterns in subsequent French poetry" and is commonly characterized by its "amorphous disposition of tonic and atonic syllables" (488). Many French poets composed using this technique when attempting to model classical poetic style. Baif's "use of individual meters for the expression of a specific subject or mood is more consistent with the practices of ancient poets" such as Aristotle. **Hyatte, ""Meter and Rhythm in Jean-Antoine De Baïf's Étrénes De Poézie Fransoęze and the Vers Meśurés àl'antique of Other Poets in the Late Sixteenth Century"", 487-508.**

[28] Isometric/nonstrophic: "a single verse pattern which is repeated indefinitely". Strophic: "contain unequal verses and which may be repeated indefinitely" (490).

[29] Dactylic hexameter: Associated with noble tones. When used alone, suitable for epic poetry. Modeled after meter of the Iliad, Odyssey and Aeneid. Proposed to be national epic by the Pleiade. (492-93)

[30] Iambic trimeter: most common in ancient satirical poetry, comic and tragic dialogue, sometimes melancholy love poetry. (503)

[31] Sapphic strophe: one of most used meters during the sixteenth century. Alcaic strophe: used by some as political meter for moral code usage. (499) **Hyatte, ""Meter and Rhythm in Jean-Antoine De Baïf's Étrénes De Poézie Fransoęze and the Vers Meśurés àl'antique of Other Poets in the Late Sixteenth Century"", 487-508.**

[32] **Heath, *Poetics*, 9.**

quantitative verse and then translating into music allowed for a revival of effects similarly found in Greek and Roman mythology. Such use of *musique mesurée* ("long notes for long vowels and notes half as long for short vowels") can be pinpointed in the works of sixteenth century musicians and composers like Jacques Mauduit, Roland de Lassus and Claude Le Jeune (1530-1600).[33] Le Jeune played a large role in the humanistic project that was the Académie; one of his most well-known works is *Revecy Venir du Printans,* a composition of music which exemplifies the use of patterns of long (L) and short (S) syllables (SS LS LS L L), consequentially resulting in a patterned rhythmic grouping of quarter notes (2 3 3 2 2). Such patterns as can be found in *Revecy Venir du Printans* mimic the uniformity of rhythm and lighthearted charm in individual parts that Aristotle writes as being apart of the vocal katharsis in *Poetics.*

Sixteenth century humanists such as Baïf and Courville were additionally infatuated by the concept of music evoking emotion in audience members through the intersection of expressive writing and vocal mediums, as explored by Aristotle in relation to his concept of katharsis and mediums of imitation.[34] Inspired by the classical world, composers such as Le Jeune began to toy with the idea of transmitting the meaning of the written verse through the music. These variations and experimentations resulted in the distinction of three ways to classify rhythm: monophony, homophony and polyphony - each of which have been used throughout history by composers and still remain essential to complex music composition. Monophony relates to a single vocal melody, homophony (of Greek origin) depicts a texture in which two or more parts move together in harmony and duly create resonate chords, and polyphony - the most complex of the three variations - is where multiple parts occur simultaneously, each forming an individual melody that harmonizes with the others. As such, polyphonic song is known to be "one of the most emblematic secular musical forms of the French Renaissance"[35] as it provided musicians and poets alike with the most plausible opportunity to collaborate; a chance at which was rarely passed up and often resulted in four or five plus voices singing simultaneous counterparts.[36]

In his article *Music for Poetry in France,* Victor E. Graham explains such variations - as Aristotle might have considered them - in an emotional context. He writes,"...the composer

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[33] **Leduc, "Les Maitres Musiciens De La Renaissance Française", 11-27.**
[34] **Graham, Victor E. "Music for Poetry in France." *Renaissance News* 17, no. 4 (1964): 307-17.**
[35] **"Henri IV - Le Règne Interrompu." Henri IV - Le Règne Interrompu. Accessed January 23, 2015.**
[36] **Leduc, "Les Maitres Musiciens De La Renaissance Française", 11-27.**

repeats the phrase and lengthens the notes in a very solemn manner so as to suggest death. He then picks up the tempo and at the same time introduces sprightly part writing which is meant to convey the notion of joyful reanimation." This kind of synergy between tempo variations and evocation of emotions eventually led to the more operatic works of composers such as Claudio Monteverdi (1567–1643) and Giovanni Pierluigi da Palestrina (1525–1594).

Far beyond the closing of the Académie, the newfound musical techniques described above lived on to influence the French Opera and Ballet, through the seventeenth century and are still in effect today.[37] Remnants of sixteenth century music - as it was influenced and shaped by Aristotle's *Poetics* - can still be detected in contemporary Broadway shows. Additionally, the units of analysis by which Aristotle chose to deconstruct the innards of poetics can be used to scrutinize Broadway shows, as is asserted by Forest Hansen, the Chairman of the Department of Philosophy at Lake Forest College, in his article *A Broadway View of Aristotle's Poetics.*

> When we zero our study in on the Broadway musical, as Aristotle did on tragedy, we might spend some brief time on its history as an outgrowth of the operetta and early musical drama, but like him we would spend most of our time not on history but on an analysis of this artistic form and on developing some generalizations on the basis of particular musicals. (86)

In his article, Hansen goes on to highlight how modern day musicals follow Aristotle's components of *Poetics* through the "aims at the arousal of the feeling of pity for the longing lover, fear that he will not reach his goal, and then catharsis when he does and all's right with the world" (89), hinting at the theme of "romantic love" around which Hansen asserts musicals are generally built.[38]

While Hansen is a proponent of Aristotle's poetic teachings, he also believes that they "ought not to be taken as the last word on Greek tragedy. In explanation of this claim, he writes,

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[37]During the sixteenth century, Baif and his compatriots wanted to perfect the initial union of ancient verse and music before including other art forms. Once he deemed it ready however, dance became part of the equation. "The dances were to be exactly regulated by the rhythmic principles of *musique mesuree.* Thus, *ballet mesuree* was developed at the Academy. The union of this art form with *air de cour* (a sixteenth-century popular type of secular vocal music) led to the development of *vaudevilles* - "short, strophic, homophonic and syllabic" (316) pieces that have been practiced throughout history and have since transformed to influence modern-day Broadway shows. **Graham, "Music for Poetry in France", 307-17.**

[38]Similar to the themes surrounding love that Hansen described to be in Broadway shows above, themes of "unrequited love, desire expressed in terms of a 'love-death' conceit, language employing simple oxymorons, and verse occasionally populated by symbolic medieval characters" (16-17), as well as themes of sexual transgression, were all woven in and out of late sixteenth century renaissance music. Different cadences, line-breaks, structural variants were put in place so as to stay true to the Aristotelian mindset of gaining pleasure through katharsis. **Van Orden, "Imitation and", 5-37.**

"*Poetics* remains one of the hallmarks not only of literary theory but of the larger field of aesthetics. But like many great works...its shortcomings should also be appreciated" (91). Regarding the topic of controversy surrounding Aristotle's works, Lane Cooper said it well: "The subject possibly is too complex to be *resolved*" (102). Only explored, and explored again.[39]

In the ways illustrated throughout and above, it is clear that not only did Aristotle's *Poetics* influence and inspire new developments of sixteenth century renaissance music, aspects of which have been sustained throughout history - and still translate into modern day contemporary performance art - but it also invoked cross-cultural debate regarding the philosophical and psychological pursuit of natural human pleasure. The historical influence wrought through the intersection of poetic and musical components, as first defined by Aristotle and later the French composers who worked to emulate his and other Greek philosophers' work, is evident of the comments made by Gudeman regarding Aristotle's influential superiority, and can be summed up once more by Lane Cooper: "The Poetics of Aristotle is brief, at first sight hard and dry, and yet one of the most illuminating and influential books ever produced by the sober human mind."

[39] **Cooper, Lane. *The Poetics of Aristotle, Its Meaning and Influence*. New York: Cooper Square Publishers, 1963.**

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